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University of Richmond Symphony Orchestra

Department of Music, University of Richmond

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FREE Concert Series FALL 2014 MUSIC

Presents in Concert

University of Richmond

Symphony Orchestra

Alexander Kordzaia, director

Wednesday, December 3, 2014

7:30 p.m.

Booker Hall of Music, Camp Concert Hall

MUSIC.RICHMOND.EDU

PROGRAM

“Rejoice Greatly, O Daughter of Zion”
from the *Messiah*

George Frideric Handel
(1685 – 1759)

Erin Vidlak, soprano

UR Symphony Orchestra 2014 Concerto Competition winner

Concertino Op. 107

Cécile Chaminade
(1857 – 1944)

Marie Fernandez, flute

UR Symphony Orchestra 2014 Concerto Competition winner

La Muse et le Poète, Op. 132

Camille Saint-Saëns
(1835 – 1921)

Leslie Kinnas, violin, and Kevin Westergaard, cello

UR Symphony Orchestra 2014 Concerto Competition winners

Intermission

Scheherazade

The Sea and Sinbad's Ship

Nikolai Rimsky-Korsakov
(1844 – 1908)

Valse Triste

Jean Sibelius
(1865 – 1957)

Alexander Kordzaia and the University of Richmond Symphony Orchestra dedicate tonight's performance of *Valse Triste* to the memory of cellist Francis Church. Francis, who passed away this summer, was a longtime member of the orchestra.

Lullaby and Finale
from *The Firebird Suite*

Igor Stravinsky
(1882 – 1971)

Please silence cell phones, digital watches, and paging devices before the concert.

PROGRAM NOTES

“Rejoice Greatly, O Daughter of Zion” from the *Messiah*

George Frideric Handel was a German-born Baroque composer famous for his operas, oratorios, anthems, and organ concertos. Born into a family indifferent to music, Handel received critical training in Halle, Hamburg and Italy before settling in London in 1712, and became a naturalized British subject in 1727. He was strongly influenced by the great composers of the Italian Baroque era, as well as the middle-German polyphonic choral tradition. “Rejoice Greatly, Oh Daughter of Zion” is part of the *Messiah*, one of Handel’s most renowned and well-known religious English oratorios. In the fifth scene of the first act where “Rejoice Greatly” appears, the deeds of the Messiah on earth and the response of man are summarized. It is a virtuoso coloratura soprano aria that expresses great joy for the birth of Jesus.

-- Notes by Erin Vidlak

Concertino Op. 107

Cécile Chaminade was one of the most popular women composers of her time. Born in Paris, France, she began composing at the young age of eight, and her works were soon well-known throughout Europe. Particularly popular were her short piano pieces that fit the salon era well. In 1908, Chaminade was warmly welcomed as she made her American debut with the Philadelphia Orchestra. Her popularity in the States led to the formation of “Chaminade Clubs,” several of which are still in existence today, as a way to cultivate a love and appreciation of music. The Concertino in D Major, Op. 107 for flute and orchestra, written in 1902, remains one of her most popular compositions.

-- Notes by Marie Fernandez

***La Muse et le Poète*, Op. 132**

Saint-Saëns composed *La Muse et le Poète* in 1909. The musical dialogue between the two instruments features the violin as the muse and the cello as the poet. Although Saint-Saëns did not provide a specific programmatic explanation for this beautiful work, one could interpret the music as addressing the poet’s challenge - specifically, the struggles involved in the creative process. The poet expresses the frustration of writing

throughout the cadenza-like structure where the melodic progression is dynamically and articulately aggressive. This reaches a resolution embodied by the muse: the violinist leads the orchestra out of hysteria to serenity with a moment of brilliance. The muse strikes and maintains a note that inspires a turning tide. It is in this way that Saint Saëns perhaps delivers his true message to the listener; when faced by the twilight of realization and the accompanying achievement, achieving that moment of brilliance involves taking risks. These risks expose the human intuition to context and understanding, otherwise known as inspiration.

-- Notes by Leslie Kinnas

The Sea and Sinbad's Ship from *Scheherazade*

Rimsky-Korsakov's symphonic poem *Scheherazade* Op. 35 was composed in 1888. Following its first performance in Russia, it became one of the most beloved orchestral works around the world, and remains a staple today in the symphonic repertoire of many orchestras throughout the United States. Its appeal lies in its story-telling nature and musical accessibility; musicians love to perform the work and it is a perennial favorite among concert audiences. Rimsky-Korsakov wrote an introduction for the work as follows:

The Sultan Schariar, convinced that all women are false and faithless, vowed to put to death each of his wives after the first nuptial night. But the Sultana Scheherazade saved her life by entertaining her lord with fascinating tales, told *seriatim*, for a thousand and one nights. The Sultan, consumed with curiosity, postponed from day to day the execution of his wife, and finally repudiated his bloody vow entirely.

The four movements of *Scheherazade* are loosely based on these tales, known as the *One Thousand and One Nights* or *The Arabian Nights*. Tonight the orchestra performs the first movement, "The Sea and Sinbad's Ship," where the sea is depicted as rough, stormy and dangerous, but other times as calm and inviting. Rimsky-Korsakov's memorable composition includes brilliant orchestration, lush melodies, driving, fast-moving tempos and the ability to paint colorful, large canvases of sound.

Valse Triste

This short work was originally composed as incidental music for the drama *Kuolema*. The action described by the music is given in the original program notes of the production:

It is night. The son, who has been watching beside the bedside of his sick mother, has fallen asleep from sheer weariness. Gradually a ruddy light is diffused through the room and there is a sound of distant music; the glow and the music steal nearer until the strains of a valse melody float distantly to our ears. The sleeping mother awakens, rises from her bed and, in her long white garment, which takes the semblance of a ball dress, begins to move silently and slowly to and fro. She waves her hands and beckons in time to the music, as though she were summoning a crowd of invisible guests. And now they appear, these strange visionary couples, turning and gliding to an unearthly valse rhythm. The dying woman mingles with the dancers; she strives to make them look into her eyes, but the shadowy guests one and all avoid her glance. Then she seems to sink exhausted on her bed and the music breaks off. Presently she gathers all her strength and invokes the dance once more, with more energetic gestures than before. Back come the shadowy dancers, gyrating in a wild, mad rhythm. The weird gaiety reaches a climax; there is a knock at the door, which flies wide open; the mother utters a despairing cry; the spectral guests vanish; the music dies away. Death stands on the threshold.

Lullaby and Finale from *The Firebird Suite*

The origin of *The Firebird* was a ballet production for impresario Serge Diaghilev's revolutionary Ballets Russes, premiered in Paris in 1910 with choreography by Michael Fokine. In future years Stravinsky wrote three different concert versions of the work; tonight's performance is of the second and most popular suite arrangement, written in 1919. The suite draws upon less than half of the material of the ballet score, yet it exemplifies dazzling orchestration and influences of Russian folk tunes, undoubtedly influenced by Rimsky-Korsakov, Stravinsky's only teacher. Instrumental coloring evokes the story based on a Russian folk tale where good triumphs over evil through the beautiful and magical Firebird: the opening bassoon melody of the lullaby represents a moment when evil character Kastchei has been lulled to sleep, and the famous horn solo in the finale represents the death of evil, giving rise to a glorious climax culminating in the celebration and wedding of Prince Ivan and his beloved princess.

CONDUCTOR



Alexander Kordzaia accepted the position of Music Director of the University of Richmond Symphony Orchestra in 2007. In 2012 he was appointed to two positions in Cartagena, Colombia: Principal Guest Conductor of the Filarmónica Cartagena, and Artistic Director of the Festival of Orchestras.

A conductor and pianist, Maestro Kordzaia is a native of Tbilisi, the Republic of Georgia. By the time Kordzaia graduated from the Tbilisi Conservatory of Music, he was appointed as the Music Director and Conductor of the Georgia State Cappella and assistant conductor at the Tbilisi Opera House, the two most prestigious musical ensembles in the

nation. Kordzaia led both of these groups on triumphant tours of the former U.S.S.R.

He came to the United States in 1991 to further his studies in New York at the Mannes College of Music and the Juilliard School of Music. Since his arrival in the United States, Kordzaia has conducted orchestras to critical acclaim. Recent engagements have included the 2012 and 2013 Cartagena Festival of Orchestras in Colombia, a Carnegie Hall performance with the American Youth Harp Ensemble, performances with Cincinnati Symphony musicians for the American Harp Society National Conference, the Cincinnati Symphonietta, the Okanogan Symphony in Spokane, Washington, a European tour with the American Youth Harp Ensemble, the Charlotte Civic Orchestra, North Carolina, the University of Richmond Symphony Orchestra, the Central Regional Orchestra of Virginia (2009 and 2012), South Central Virginia Senior Regional Orchestra, and the 2012 All-State Virginia Orchestra. He appeared as an opera conductor with CPCC Opera Company in Charlotte, North Carolina, served as Assistant Conductor of the Richmond Philharmonic Orchestra from 1999-2001, Music Director of the Richmond Philharmonic Orchestra from 2001-2003, Music Director of the Charlotte Civic Orchestra from 2003-2006, and Conductor Emeritus of the Charlotte Civic Orchestra from 2006-2007.

An active chamber musician, recent concerts have been in Washington, D.C., Maryland, New York, Vienna, Austria, and Cartagena, Colombia. Kordzaia is an active teacher/educator and classical music advocate throughout the mid-Atlantic states, and is frequently invited as an adjudicator, music coach and master class clinician in schools and with youth music organizations throughout the country. He also has continued to be a frequent guest conductor and pianist in the United States, France, Austria, Eastern Europe, South America, Georgia and Russia.

FEATURED PERFORMERS

Erin Vidlak is a sophomore Artist Scholar at the University of Richmond, and is a double major in music with an arts management concentration, and business administration with a general management concentration. She has studied oboe with Jan Parkes and Gustav Highstein, as well as voice with Katherine Kopff and Anne Guthmiller in the past, and currently studies with Jennifer Cable. She is a member of the University Symphony Orchestra, Schola Cantorum, Chamber Ensembles, Jazz Swing Combo, University Chapel Choir, and the Ukulele Ensemble. In the past she has toured Austria with her high school choir, and was ranked among the top twenty sopranos of her district in her senior year. She was awarded the Maestro's Choice Award for her participation in the Chicago Solo and Ensemble festival in the spring of 2013. In the past Erin has played second-chair oboe in the Missouri All-State Orchestra and All-State Band, and performed with the St. Louis Symphony Youth Orchestra, The University of Missouri-St. Louis Orchestra, as well as the Maryville Symphony Orchestra. This will be her first solo vocal performance with orchestra at the University of Richmond.



Marie Fernandez is a sophomore double majoring in computer science and business administration, and minoring in music. She has studied flute since the age of 8 under the instruction of Karen Pearce, Angela Kelly, and Jennifer Lawson. Originally from Charlottesville, Virginia, Marie has served as principal flutist for the Youth Orchestras of Central Virginia's Evans Orchestra and Youth Symphony, her school's orchestra and wind ensemble, and the All-District Band. She was also selected to perform as a soloist with the Youth Symphony and the Charlottesville Municipal Band. Currently, she is principal flutist of the University Symphony Orchestra and plays in a flute, harp, and cello trio with two of her sisters. Marie is also active in InterVarsity, Young Life, Club Volleyball, and SEEDS.



Leslie Kinnas began studying the violin at age four in Hong Kong. Throughout high school, she was an active member and concertmaster of the Shanghai International Youth Orchestra, which brought together international students and local Chinese students.

In 11th and 12th grades, Leslie was accepted in the Association of Music for International Schools and traveled to Frankfurt, Germany, and Beijing, China to play in an orchestra comprised of students from Europe and Asia. Last fall, Leslie traveled to Cartagena, Colombia with several other University of Richmond musicians for a weeklong music tour. Currently, she studies violin and is the co-concertmaster of the University of Richmond Symphony Orchestra. In addition, she teaches violin and has performed in weddings, at churches, and at many other celebratory events. She is a double major in environmental studies and international studies, with a minor in Chinese studies. As graduation is quickly approaching, Leslie is extremely thankful for all of the opportunities that both the university and music department has offered her over the past four years.



Kevin Westergaard has been playing music his whole life. After a brief stint with the violin, he switched over to cello at the age of 3, and has been dedicatedly working on honing his technique ever since. Kevin's instruction began at the Diller Quaille School of Music in New York City, where he participated in youth orchestras and chamber groups while pursuing private instruction. During high school, he participated in the Horace Mann Symphony Orchestra and the Horace Mann Sinfonietta, including tours in North America, as well as international locations such as Argentina, Uruguay, and Japan. Since arriving at Richmond, Kevin has been holding the principal cellist position of the University of Richmond Symphony Orchestra, performed in Cartagena, Colombia at the International Festival of Orchestras and Youth, and has been exploring various avenues for the future of his musical career. He is working on pursuing music production, utilizing knowledge he attained during a bootcamp at NYU over the summer and an electric cello to compose songs he feels may appeal more to the contemporary crowd. Above all, Kevin credits his mother, Miki Takane, for blessing him with the necessary skills and helping him seize the opportunities that he has come across throughout his life.



THE UNIVERSITY OF RICHMOND SYMPHONY ORCHESTRA

2014-2015 CONCERT SEASON

Alexander Kordzaia, *Music Director*

1st VIOLINS:

Leslie Kinna, *Concertmaster*
Kikki Tso, *Concertmaster*
Daniel Yoo
Hannah Sullivan
Heather Gammon
Emily Bradford
Daraa Rath
Shiv Toolsidas
Stella Han
David Hahn
James Noel*

2nd VIOLINS:

Grace Lang, *Principal*
John Seo, *Assistant Principal*
Anna Saakian*
Brighton Payne*
Sandy Shelton*
Randy Allen*
Eileen Downey**
Michael Marino
Megan Campbell*
Lauren Campbell*
Ariel Brown
Jonathan Lingerfelt*

VIOLA:

Vance Pilkington, *Principal*
Bobby Kania*

CELLO:

Kevin Westergaard, *Principal*
Catherine Edwards, *Assistant Principal*
Andrew Jordan*
Patrick Tonhon
Marilyn Kern*
Sidney Whitlock*
Douglas Kellner*

BASS:

Michael Stumpf, *Principal**
Michael Knowles*
Jake Mchugh*

FLUTE:

Marie Fernandez, *Principal*
Katherine Cook, *Principal*
Olivia Haynes
Kehinde Jegede
Katherine Pullam*

OBOE:

Lauren Oddo, *Principal*
Elise Favia

OBOE/ENGLISH HORN:

Erin Vidlak, *Principal*

CLARINET:

Michael Goldberg, *Principal**
Nicholas Yeutter, *Principal*
William Moncure

BASSOON:

Arnold Wexler, *Principal**
Conor Lemmon, *Principal*
Eric Chang

FRENCH HORN:

Rayn Smout, *Principal****
Lori-Beth Hasenauer, *Principal*
Gretchen Georgas*
Jenn Myers*

TRUMPET:

Thomas McCarty, *Principal**
Randy Abernathy*

TROMBONI:

Rebecca Buffington, *Principal****
Ross Wright*
Matt Chafin*

TUBA:

Russ Wolz*

HARP:

Audrey Kindsfather

HARPSICHORD:

Dr. Joanne Kong**

TIMPANI:

John Hubbard

PERCUSSION:

Alexander Ginsberg
Ben Panko
James Fong

LIBRARIAN

Erin Vidlak

ASSISTANT CONDUCTOR:

Kevin Westergaard

*Community Musician

** UR Faculty

*** UR Alumni

Acknowledgements

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UR Ensemble-in-Residence eighth blackbird

Dr. Joanne Kong, Director of Accompaniment

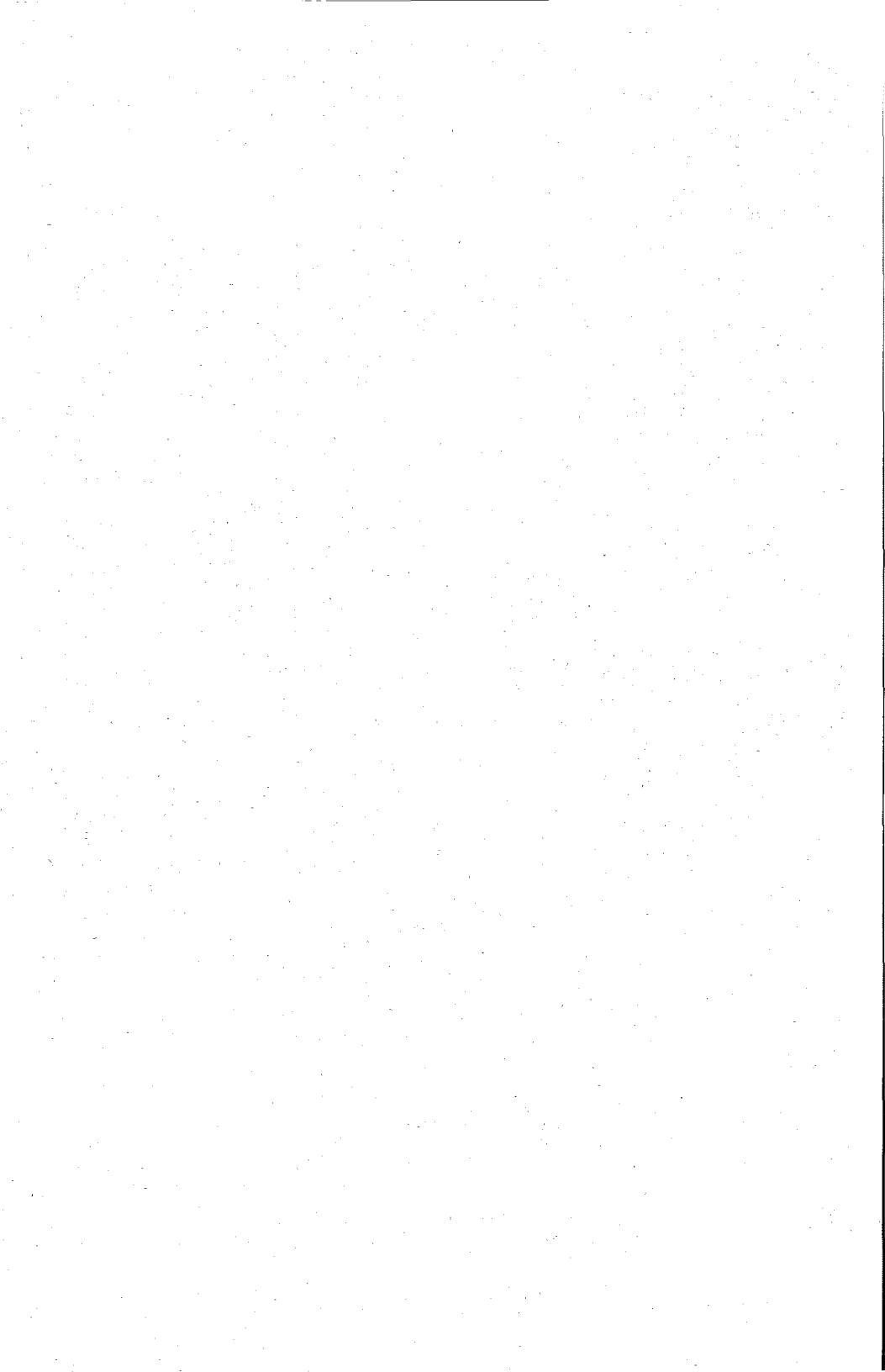
Linda Smalley, Administrative Coordinator

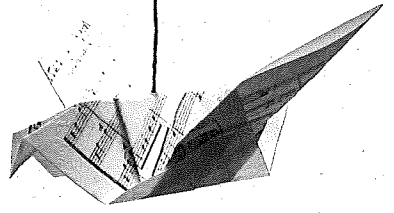
Dr. Jeffrey Riehl, Professor and Interim Chairman

Instructors of tonight's student soloists:

Dr. Jennifer Cable, Professor and Coordinator of Vocal Studies;

Jennifer Lawson, Susy Yim and Jason McComb, Adjunct Faculty





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